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VOLUME III Number 1

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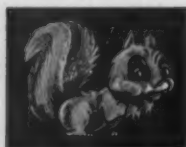
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The LEATHER CRAFTSMAN

Vol. III, No. 1

November-December, 1958

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The LEATHER CRAFTSMAN is published bi-monthly by The Leathercraftsman, Inc. at P.O. Box 1386, Fort Worth, Texas.

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Contributions of matters of interest to leather craftsmen are requested, but The LEATHER CRAFTSMAN will not be responsible for the loss of such material. Every effort will be made to return unusable manuscripts, photographs and diagrams—IF ACCOMPANIED BY SUFFICIENT FIRST CLASS POSTAGE.

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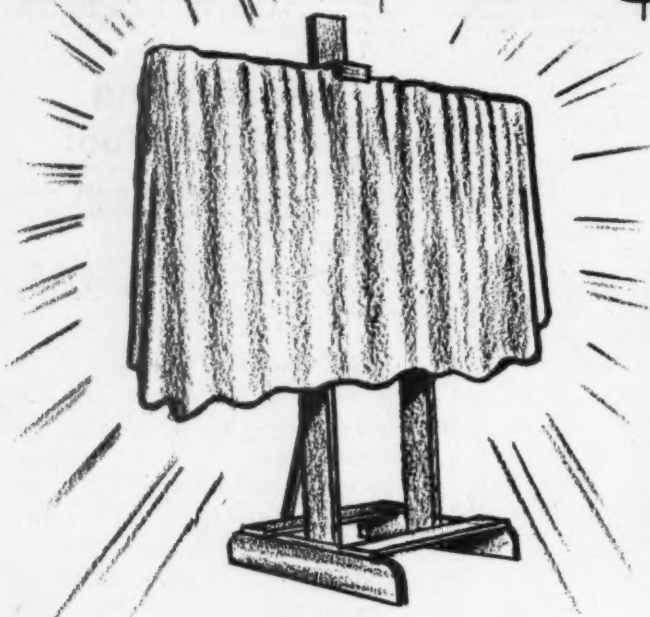
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Vol. III, No. 1

The Leather Craftsman 3

10,000 Prizes

WORTH **\$39,000.**



This masterpiece of
leather art by
AL STOHLMAN
to be unveiled in our next issue.

2nd PRIZE WORTH \$300.00

THIS ORIGINAL PICTURE,
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ANTIQUED PECKY CHEST-
NUT.

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Bronze prize winners will each receive a LIFETIME subscription to THE LEATHER CRAFTSMAN.

5 PACE SETTER Prizes
each \$25.00 value
20 Craftaids of your choice.

5 PROGRESS Prizes
each \$50.00 value
30 Crafttools of your choice.

YOU WIN THIS PRIZE WHEN YOU ENTER . . .



You get a billfold Craftaid, valued at \$1.00 (8,000 reserved) when you, a paid up subscriber, enter this contest by sending us a one-year paid subscription for another person.

QUALIFYING PRIZES reserved 2,000 each \$14.70 value

When you qualify as a contestant by sending us 5 more one-year subscriptions to THE LEATHER CRAFTSMAN you win this LIBRARY OF LEATHERCRAFT:

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Gick Leathercraft Book 1	\$ 2.00
Gick Purse Construction & Assembly book	1.50

Gick Lacing & Saddle Stitching book	.75
Hummel's Bags & Accessories book	1.00
Lucky 8 Belt book	1.50
Tandy's Saddle Instruction book	5.00
Doodle Digest (40 selected doodle pages plus surprise Craftaid)	2.95
VALUE each qualifying prize	\$14.70

SEE CONTEST RULES ON NEXT PAGE

ENTER NOW FOR A PACE SETTER PRIZE

To those who set the pace for this contest by leading in this contest on December 1, 1958, in each of our 5 subscription areas, we shall award a "Pace Setter" prize. (See rules 4 and 5)

SEE ANNOUNCEMENT OF "PACE SETTER" WINNERS IN OUR JANUARY-FEBRUARY ISSUE

Enter NOW by using the envelope bound in this magazine to send in one or more subscriptions.

IT'S EASY TO WIN VALUABLE PRIZES

You may own the masterpiece of leather art, by Al Stohlman, mounted with silver and beautifully framed PLUS other valuable prizes. To win, you just introduce *The Leather Craftsman* to your friends and acquaintances. Sell subscriptions to people who will profit by reading your (and our) magazine — to members of your groups, to clubs, schools, libraries, hospitals, doctors offices,

barber shops, beauty parlors . . . wherever one or more persons have a few spare minutes. YOU know the advantages of leathercraft; you know the value of *The Leather Craftsman* magazine. Tell about them and make new readers for our magazine. The more you tell—the more you sell—the better your chances of winning the BIG FIRST PRIZE.

CONTEST RULES

1. To enter, you must be a paid-up subscriber to THE LEATHER CRAFTSMAN; to win any prize, you must still be paid up at the time of award.

2. ENTRANCE QUALIFICATIONS are that you send to THE LEATHER CRAFTSMAN, P. O. Box 1386, Fort Worth, Texas, a subscription for a new subscriber, together with full payment . . . and show that you are a subscriber, yourself. Prize of a billfold craffaid (Value \$1.00) will be sent to you when you enter.

3. You get another, bigger, prize when you send us 5 more subscriptions with remittances.

You have now reached the SECOND STAGE and are a FULLY QUALIFIED CONTESTANT. Prize of the library of leathercraft, valued at \$14.70, will then be awarded to you.

From this point on, standing of fully qualified contestants who have reached the SECOND STAGE will be shown by this POINT SYSTEM: (Based on one point per issue of the magazine.)

a 1-year subscription (6 issues) counts 6 points,

a 2-year subscription (12 issues) counts 12 points,

a lifetime subscription, (\$100.00) counts 360 points.

4. AREAS: Fully qualified contestants will compete for the Gold, Silver, Bronze, Pace-Setter and Progress prizes WITHIN their areas. They are:

AREA I—New England and Atlantic Coast states,

AREA II—Mountain and Pacific Coast states, including Alaska,

AREA III—Central States east of the Mississippi.

AREA IV—Central States west of the Mississippi.

AREA V—All outside Continental U.S.A. This includes Canada, Mexico, APO's, FPO's, all territorial and foreign addresses.

Your area is the one in which you live and receive mail. You may send in subscriptions for delivery in ANY area to be counted towards your standing. Be sure that additional postage is included in Non-USA addresses (except APO's and FPO's). This is: 25¢ additional per year for Canada and "Postal Union" countries, 50¢ a year for other foreign addresses.

5. PACE SETTER prizes will be awarded in each of these areas to the leading FULLY QUALIFIED contestant as of receipt of mail in Fort Worth, Texas on December 1, 1958. PROGRESS prize will be awarded to the FULLY QUALIFIED LEADING CONTESTANT in each area as of receipt of mail in Fort Worth, Texas on January 31, 1959. GOLD, SILVER and BRONZE prizes will be awarded, in order, to leaders in the 5 areas at the end of the contest.

6. Contest ends with mail postmarked no later than Saturday, April 25, 1959, which must be received in P. O. Box 1386, Fort Worth, Texas, no later than Friday, May 1, 1959.


7. In case of a tie for any prize, duplicate or equal prizes will be awarded.

8. Subscriptions must be sent in promptly, no later than the week received, and be accompanied by full remittances.

9. WHO MAY NOT ENTER: Employees of THE LEATHER CRAFTSMAN, subscription agencies and their employees, leather and leathercraft suppliers and their employees.

10. All decisions of the judges will be final.

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2804 E. Washington Phoenix, Arizona 1605 W. 66th St. Los Angeles 17, Calif.

OUR FRONT COVER A LEATHER PICTURE

BY MAGNUS

Color:

Large Poinsettia: White (undercoat) yellow-red mixture over-all.

Large Poinsettia Center: Green-yellow mixture, white, dark-green, yellow, red.

Small Poinsettias: Yellow-red mixture.

Small Poinsettia Centers: Green-yellow mixture, dark green, yellow, red, white.

Small Poinsettia Foliage: Green-yellow mixture, yellow highlights, red on white vein.

Large Foliage: Green-Black.

All background green-yellow mixture.

Tools:


Large Poinsettia: Swivel, #936, 898, 705, 629.

Small Poinsettia and Foliage: Swivel #936, 202L, 202R, 629.

Large Foliage: Swivel #104.

The leaves in the background of the large poinsettia could be used as "filigree" effect, or raise (embossed) as others are, or even as is. This pleases my sense of perspective. I hope it does yours.

TEXAS HORSEMAN



**THE
TEXAS HORSEMAN**

an illustrated monthly

By and For the Horsemen
Of the Great South-West

devoted to

Rodeos, Horse Shows, Breeders,
Saddle Clubs & Sheriffs Poses

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CARVING PATTERN *for Our Front Cover*



CAMEO CARVINGS*

* COPYRIGHT 1958 by RANDY STEFFEN

Randy Steffen

Here are four more designs for those of you who are interested in Cameo figure carving. This time I've drawn a couple of Texas longhorns, a buffalo, and an eagle. The longhorns and the buffalo were sketched from life at the Wichita Wildlife Refuge near Cache, Oklahoma, where the federal government maintains about a thousand head of buffalo, and the largest herd of the old-time Texas longhorns, in the world. Artist Bill Leftwich, whose work has appeared

in *The Leather Craftsman*, his wife, my wife, and myself made a sidetrip over to the refuge last April while we were attending a meeting of The Company of Military Collectors and Historians at Fort Sill, Oklahoma, and both Bill and myself made sketches and photographed the buffalo and cattle. One old buffalo cow with a yearling calf at her side charged us that day and put all of us to undignified flight!



The photos of the finished Cameo-carvings show how different backgrounds can be utilized to set off the work. The dyed backgrounds were done with Omega dark brown dye, applied carefully with a No. 1 water color brush around the outline of the figure, while the applicator that comes with the bottle of dye was used to fill in the large areas to the edge of each carving. Brushes can be cleaned in alcohol. The buffalo Cameo-carving was dyed with Tandy's neat dye . . . using dark brown for the wooly head and shoulders,

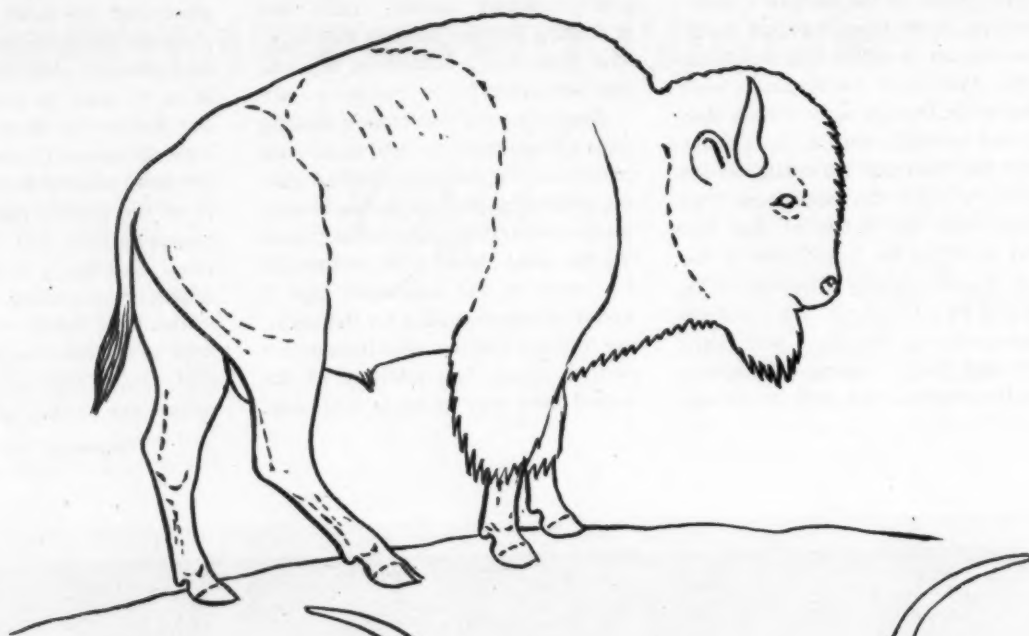
and cordovan brown (both full strength) for the rest of the body. The background leather on this one was left natural.

As always, the first step in making these Cameo-carvings is to make your pattern on a translucent sheet of tracing vellum by placing the paper over the magazine page and carefully tracing the lines. After a lot of thought I've come to the conclusion that it would be less confusing for the beginner to trace just the solid lines on his pattern sheet. The addition of the dotted lines may be quite confusing,

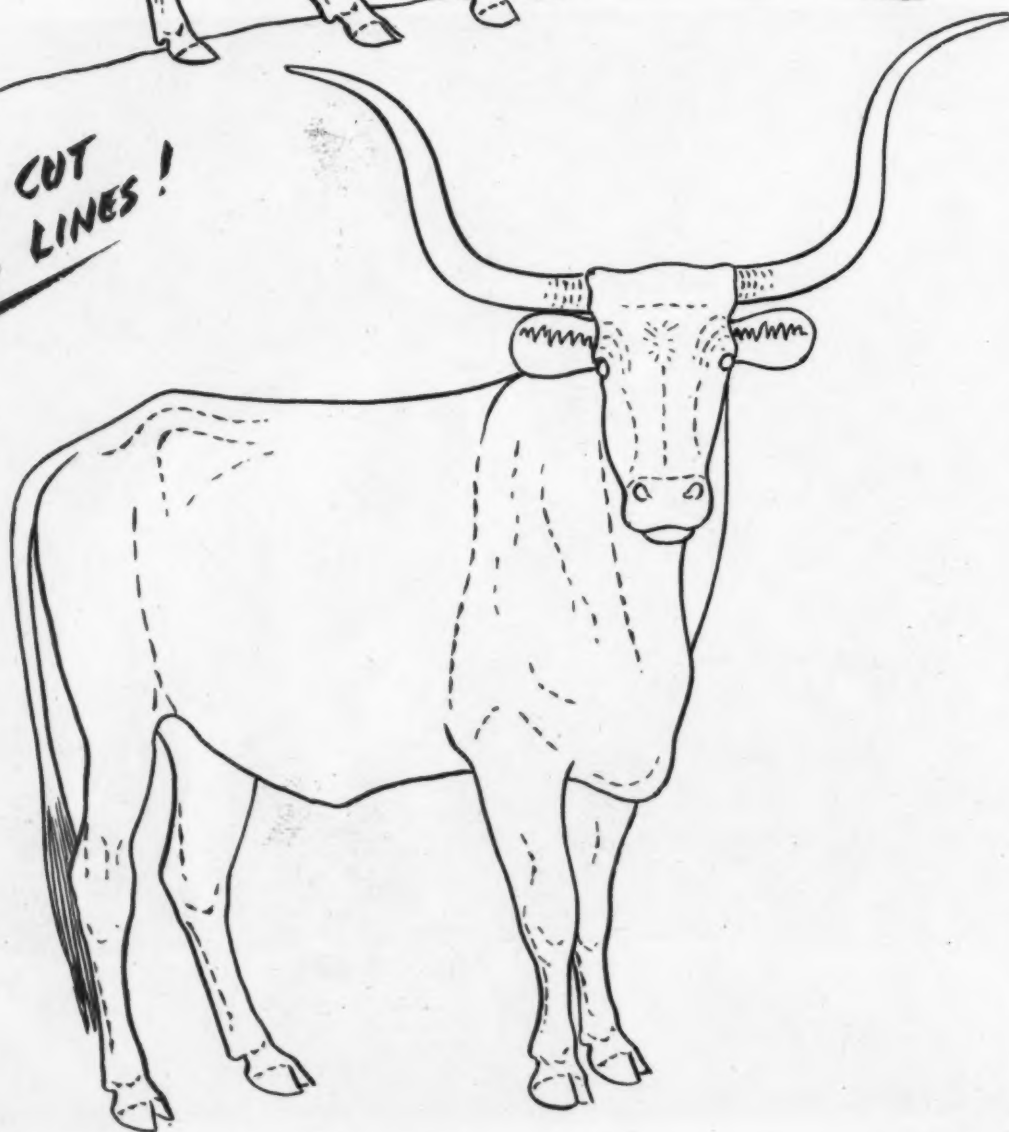
since just the solid lines are to be cut with the swivel knife. The dotted lines indicate where the modeling tool is to be used to indent and model the leather to show muscular and bone structure. If you want, you can go ahead and cut the solid lines, then place the tracing paper back on the magazine page and trace the dotted lines. This way you can again superimpose the pattern over your cut leather and lightly trace the dotted lines to indicate the areas to be modeled. But if you have enough of an artist's eye to use just the photo as a

(Continued on Page 12)



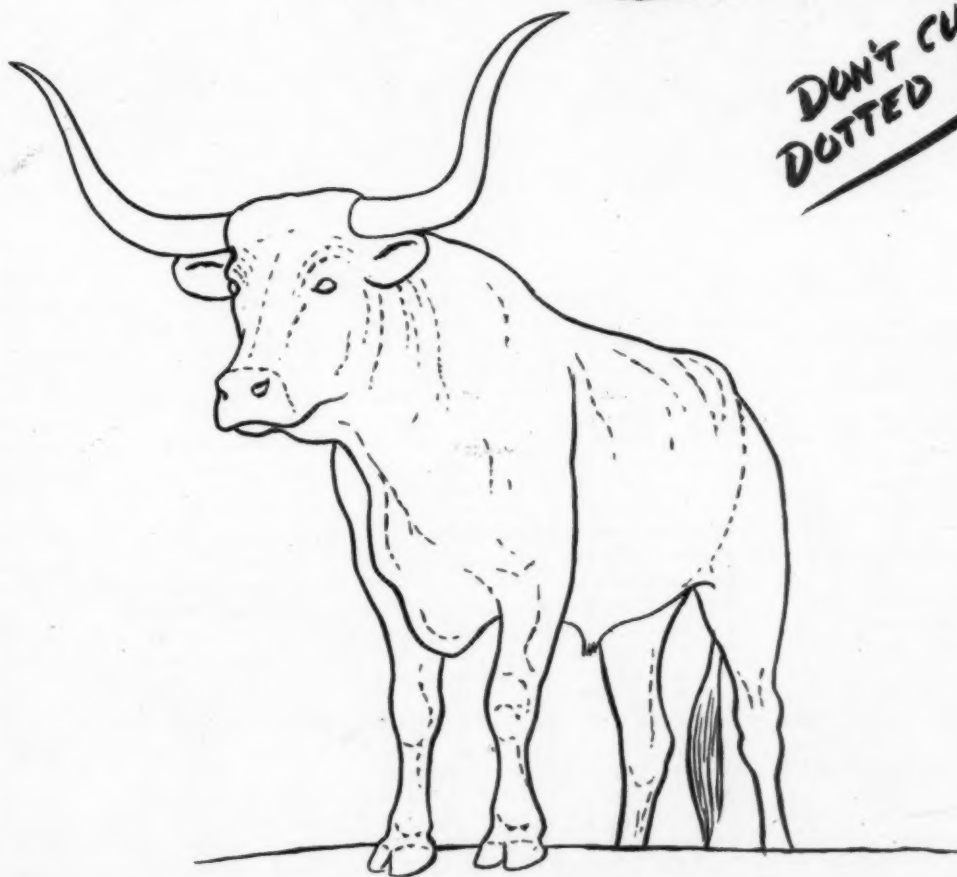


**DON'T CUT
DOTTED LINES!**





**DON'T CUT
DOTTED LINES!**





guide for modeling, then don't bother with the dotted lines on your pattern at all.

Just a word about swivel knives here . . . ! I used the new sapphire 5/16" blade for the Arabian horse Cameo carvings in Vol. II, No. 5, and for these four designs we're discussing now . . . and believe me, I've never had any swivel knife work anywhere near as well. If you plan to do a lot of leatherwork I'd unreservedly recommend that you invest in a sapphire blade!

After you've used your bevelers to stamp down the leather along the entire outline of your figure, use a modeling tool to carefully press down the distinct ridge left by the beveling tool. By carefully working your outlines with this tool you'll make a much neater job of your background, and increase the attractiveness of your Cameo-type embossing from the back.

As we did with the Arabian horses last issue, finish all the stamping and

modeling, then place your work face down on a piece of foam rubber and proceed to press out the form of the animal with the modeling tool. Go easy, and refer to the photo frequently so you don't press out the wrong part. Unlike some methods of embossing, Cameo-carving allows you to attain a three-dimensional effect with the heaviest of tooling leathers. Work slowly and carefully, dampening your leather from the back side when necessary. Use a small cellulose sponge, and apply the moisture only to that part of the leather you wish to model. You must allow enough time between dampening and working for the moisture to soften the leather fibres so it will stretch properly.

If you press out some of the fine details you've modeled into the figure, just redo that part with the modeling tool, being careful to model the features in the same place they were originally. Refer to the photo of the finished Cameo-carving as often as necessary. Remember that a mis-

placed muscle on a carving of an animal can spoil its realistic appearance.

Leather should be just a little on the dry side for most effective modeling. Leather that's too moist will rebound like a piece of rubber, while properly cased leather will remain whatever shape you press into it. After embossing from the reverse side you may have to wait anywhere from thirty minutes to an hour, depending on humidity in the room, before you can effectively remodel any features that have become pressed out in the embossing process.

Your Cameo-carvings should be mounted on a piece of 1/4" or 3/8" plywood after they've dried completely. Use a good grade of cement made especially for leather, and then cement just the flat background surfaces to the wood. If you've used a fairly heavy grade of tooling leather you won't need to pad the embossed parts to make them retain their shape. If you should use a light tooling calf, and are using the design in



making a purse or other object that will be handled constantly in use, then the raised parts of the carving should be padded with absorbent cotton, and backed by another sheet of light leather cemented to the back of the carved piece. But more about varied uses of Cameo-carving in later issues. The specific purpose of these first few articles is to familiarize you with the method, and to supply you with a variety of figure patterns that you can utilize in the future on your own projects.

Good luck to you, and let's hear what kind of figure patterns you want in the future.

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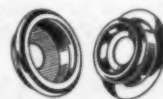


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SNAP! It's open... SNAP! It's closed... It's a SNAP with

DOT®

What Leathercraft Has Done For Me



Mr. Banks leaving the hospital after his first operation—and first experience with leathercraft.

By J. H. Banks

I pushed my wheelchair back from the workbench, put my tools back in place and sighed deeply with personal satisfaction. My glow came from the gratification I had received from the past seven months of work writing and illustrating my first book on leathercraft, titled "Albums."

While showing my album to men whom I consider to be competent judges of leathercraft, the oft-repeated, inevitable question was asked of me:

"How did you happen to get into leather work?"

When I answered, I was asked: "Will you write that for THE

LEATHER CRAFTSMAN magazine?" Briefly, here is why and how:

Forty-four years of physical activity. Outside sports. A driving, restless energy. Attitude of impatience.

Sixteen years of speed, work, thrills and excitement as Captain on the Dallas, Texas, Fire Department.

Two months of marriage to a beautiful wife. An insatiable love for the movement and motion of life.

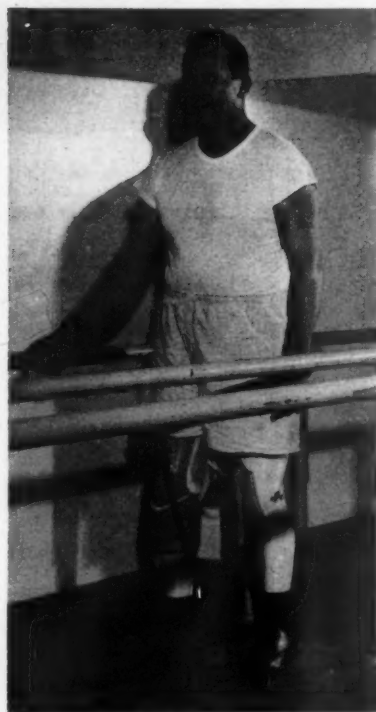
All this came to an abrupt and painful end two years ago on a dark night — mixed with the wail of a siren and the stench of an operating room. An operation was performed, but it had not been in time for success. I was going to lose *both* legs.

I was brought back to lie and wait. A period of excruciating pain had to be endured while Nature determined what portion of the legs would die and have to be removed.

As a result of this period of waiting, of the never ceasing and unbearable pain, — and of the shock of full realization that soon I was to become a half man — my mind crossed the line that divides between the real and the unreal, between the light and the dark. They tell me that my mind became unbalanced.

There is a quotation I like which says: "All the darkness in the world cannot put out the light from one tiny candle." My candle, as you will see, was leathercraft.

My wife was heartbroken over our separation, and most especially over my physical and mental condition. After long talks with my doctor about my condition, he prescribed Occupational Therapy as my only chance for mental security and adjustment.



As Mr. Banks appears today — wearing artificial legs . . . both of them.

When the doctor approached me with his recommendation for my doing leather work as a means of using my hands and to occupy my mind and settle my nerves, I laughed in his face. The one thing I could not face was confinement with the accompanying physical inactivity. I refused, flatly, to cooperate.

It took several weeks of pleading on the part of my wife to change my attitude — and then it was my love for her that won out.

The changeover was slow, but wisely handled by a capable, trained Occupational Therapist, Mrs. Brown of the Dallas Veterans Hospital. I found all patients in the Occupational Therapy Department to be deeply engrossed in their leather work. Many of them were in mighty pitiful shape to do anything.

There was no rush in making you start to work. You were given time to adjust yourself and to acquire a curiosity about the work others were doing. Soon, without realizing it, I became interested in an art that I had visually seen all my life, but had no earthly knowledge of how it was done. As I began to show interest, immediately it seemed that everyone wanted to help. I found that to be true, not only at the beginning, but all through my leather work. There is a comradeship among all leather workers I have met.

Starting from that rebellious first day, and though I was in such pain that I could work only a few moments at a time, I became completely engrossed and enthused. My enthusiasm and concentration continued to the extent that within three months I was completely normal, mentally, and was, with the cooperation of the Veterans Hospital, exhibiting work at the State Fair of Texas.

At that time, another very close friend, Terry "Doc" Williams of Fort Worth came to my aid. Although I was interested in leather work, I was ready to give up any possibility of becoming proficient. "Doc", who I think can handle a swivel knife with the best of them, gave me timely encouragement and many hours of instruction. I often told "Doc" that I would never be able to make it . . . Well — not in a bragging way — I say that now I think I can. During the past two years I have won some 31 State Fair ribbons from seven different States.



The album: a thorough demonstration of many techniques that are appropriate to making albums. Outstanding are his accomplishments with portrait work and high relief.



Side view of album shows thickness caused by the numerous examples of finished work and work-in-progress.

I have sold many of my projects; now I have completed a book on leathercraft — the album shown here.

I think that these accomplishments amount to a fine recommendation for leathercraft — but, they are far the minor outcome of my experience with and benefits from my leather work. *This* is the most important benefit — that no amount of money can buy: I became so engrossed in leatherwork that my mind returned to normal and stayed normal through eight major operations, the loss of both my legs and an untold amount of excruciating pain.

Through each operation, I could hardly wait until I could get up and start working with leather again. Through leatherwork, one conclusive thought has been proved to me: As God created Man, in turn so must Man create in order to find complete fulfillment.

**10,000 Prizes
Worth \$39,000.00**

**To readers of
THE
LEATHER
CRAFTSMAN**

**See announcement
on page 4**

**Enter
NOW
and
Get A Prize!**

Leathercraft and Archery

By E. Forman



Archery and leathercraft are two hobbies which should be wed. Appreciation of fine leather tackle is keener among archers than among other sportsmen. True archers, both field and target, are as proud of their hand-carved quivers, armguards and other equipment, as they are of their good scores.

Leathercraftsmen, who are interested in money-makers, will find that custom-made, top-quality leather quivers are sure-fire sales articles among the archery crowd. Samples left in sports stores and equipment worn at tournaments, bring more or-

ders than an archer-leathercraftsman can fill.

A favorite and most original quiver used by the men archers in Long Island and Westchester County, is a pocket quiver, with an equipment pouch which hangs outside the pocket. Initials or first names personalize these, and handcarved animals decorate the top of the pocket piece and the front of the pouch. Six to seven ounce weight live oak is generally used. A large variety of suitable designs can be found on wallet craft-aids. Since most archers are hunters with the bow and arrow, animal

carvings are preferred. Some quivers feature club emblems or archery cartoon figures traced from archery magazines. Dimensions are given on illustrations. See Page 18.

Arm-guards, in the form of large leather cuffs, protect the archer's arm from the lash of the bow-string. Most arm-guards are decorated with initials and animals but some men archers prefer hand carved nudes on theirs. To make these, six to seven oz. leather is fitted to the individual's arm, marked, cut, carved, laced and set with snaps. The average cuff arm-guard reaches from the wrist to within three inches of the inside elbow and tightly but comfortably encircles the arm.

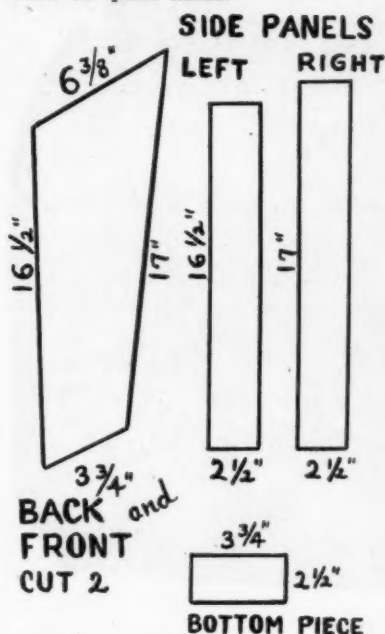
The shooting line at our local target tournaments has become enlivened with dozens of pack-saddle seats. Outlines of the large deer, Indian head, Moosehead, and Eagle, taken from past Doodle pages, are used to decorate these seats. Names of the individuals are carved diagonally within the center of the figures and background work is done around the initials and through the entire figure to the border. Acorn and leaf stamps make an attractive border around the edge of the seats. A number of other border stamps can be used on the edge to blend in with the center figure.

Women archers are not forgotten. The Sweetheart bag by Tandy is a favorite gadget bag among the women. It hangs handily from the belt and comfortably holds cigarettes, matches, life-savers, chewing-gum, band-aids etc., as well as an extra bow-string and finger tab. Initials and animals are favorite carvings for these bags.

The gals need quivers also, and for convenience and comfort, they lean towards side quivers. The traditional round quiver is always popular, especially decorated with Western carvings. I personally lean towards a rectangular quiver, which I find does not bounce as much as the round one. I also have designed my personal quiver on a slant, so my bad arrows can lay on the low side and out of easy reach. The use of Indian designs and Indian stamp borders make interesting and original looking quivers for women. Measurements and diagram of my original quiver are on illustration.

Belts for both men and women shooters are popular when decorated with figure carvings of trees, animals, or Indian designs. Arrowhead buckles are sometimes used, but name buckles or the Thunderbird buckle are favorites.

Archers and friends of archers can make equipment which is beautiful, strong and original. High prices can be obtained for small outlay of time and money by those that wish to produce professionally. A pocket quiver takes no more time to make than a wallet, but it brings double the price. An arm guard can be made as easily as a key-case, and brings three times the price. \$25 for a pocket quiver and \$8 for an arm guard are gladly paid by archers. Side quivers sell for \$30 and back quivers from \$50 up. The amount of detail in the article made will, of course, determine the price asked.



Cutting patterns for quiver at right

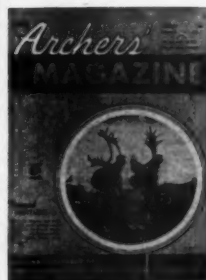


Arm guard described in article



Rectangular quiver designed by Mrs. Forman

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MEN'S POCKET QUIVER—As described on page 16

Cutting Patterns Below

**Reduces swivel
knife drag!**

Omega

LEATHERCRAFT

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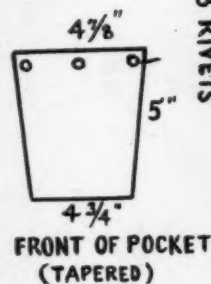
Reduces friction — makes smooth, professional cuts easy. Also conditions the leather, keeps it flexible, protects it from mildew, makes it burnish darker. A "must" for every leathercraftsman. 4 1/2 oz. jar, 50c.

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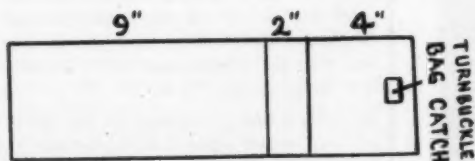


OMEGA CHEMICAL CO.

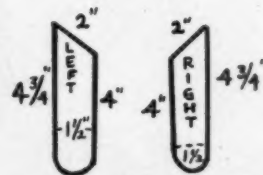
712 N. THROCKMORTON FORT WORTH, TEXAS



BAG IS FASTENED TO
POCKET QUIVER BY
3 RIVETS



←15"→
GADGET BAG



GUSSETS

By George McLaughlin

All of us at one time or other have come across a design or pattern we liked but found unsuitable for a particular project due to size or shape.

The oak leaf and acorn motif has been my favorite for years and the prospective left hand archery quiver was a natural for this design. No pattern being available, I set about drawing up my own.

The following method will work on any project and gives the craftsman an escape from the standard patterns.

First, pick the design (I used Tandy wallet pattern No. 13) then trace the major leaves, flowers, etc. on tracing film. Do the same with the pattern reversed. Cut into individual templates.

Next, make a pattern of heavy wrapping paper to the size of the finished article. Lay out a temporary border line of the design on the pattern. Shift the tracings about on the paper until composition meets your approval, slip carbon paper underneath and transfer to same.

After the design is complete, and the border modified, transfer the works to tracing film of suitable size and proceed as with any other project.

Live Oak Tooling Cowhide 6/7 oz. was used throughout the quiver except for dark brown suede lining on the shoulder strap.

The pocket was molded over a laminated, shaped block by soaking

Create Your Own Design

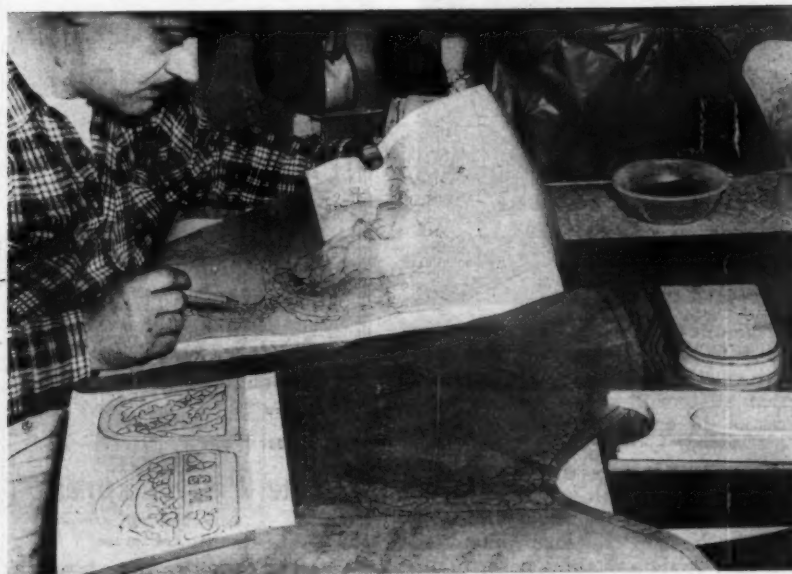


the leather until soggy, then stretched over block and tacked to the base board. A plywood female mold with 3/16" clearance all around was then forced down over mold, nailed to base and left to dry. After cutting to size, the pocket was dampened and tooled on the mold.

Tools used were numbers 708, 197, 210, 941 and swivel tip cutter. Tandy Neat Dye was used sparingly on the hunting scene.

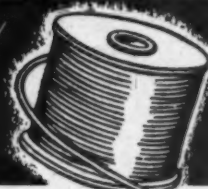
Approximately 100 hours were spent on the whole project, but the compliments received make up for the tedious turning necessary to finish the seventy-four acorns included in the design.

(Ed. Note: This looks like the quiver that was done by Al Frame, first published in the former *Leathercraft News*. If so, the cutting patterns are furnished by Tandy Leather Co.)



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to be laced.
Florentine Lacing—3½ times distance to be
laced.
Cross Whip Stitch—6 times distance to be
laced.

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712 N. THROCKMORTON FORT WORTH, TEXAS

LEATHER MODERN ART

By Everett V. Traylor



You can have modern art originals hanging in your home. Do it yourself with leather. The requirements are tools, leather, and an artistic bent.

If you are fresh out of artistic leanings, don't despair — create your own system as many others have done.

For example, the pictures shown here have a searching quality that

transcends mere expressionistic works. The craftsman shows his restless search for heterogeneity. He feels that all too often the contemporary works do not show true revelatory inspiration...

No, it's not necessary to throw in any fabricated philosophy to have an excuse for experimenting with design.

The leather craftsman interested in developing something new can use

a wide range of unconventional treatments and come up with good results.

The accompanying pictures are not intended to show an ultimate in anything. They are to illustrate a small part of the fun you can have with leather.

Are you ready to begin your experiment with carved leather design?

The design will be your own. If you work with "left over" leather, spoiling a piece is no problem. Your design doesn't have to look like anything you've ever seen before, or it may be stylized from nature. Loosen up your conventional ideas of leather design and put down some new ideas on scrap paper—lots of ideas. Look at modern art forms that you like best (or that you dislike least as the case may be).

As soon as you have a table full of ideas, sort, evaluate, throw out the least promising, and go to work with the others. Experiment with your stamping tools, using them for work other than you would normally do.

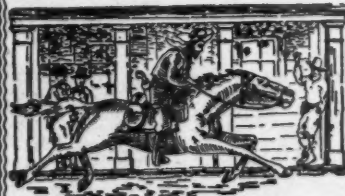
No one else has to like what you are doing — you don't need to put a title on the "work of art" such as "Oyster at 3 A. M.", and you don't need to look for any deep seated psychological reasoning behind the project.

Now go ahead and have fun!

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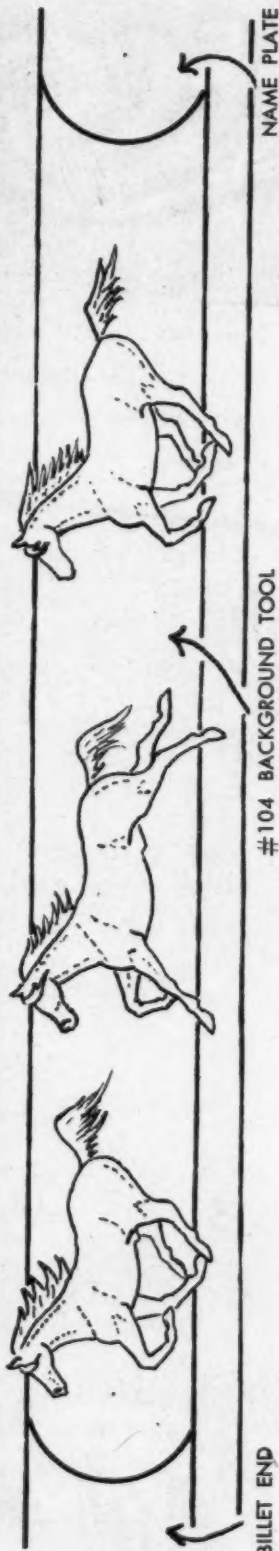
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I HAVE CORRALED SIX OF THEM AND PUT THEM ON A BELT FOR YOU. I CALL THIS BELT THE STAMPEDE. THIS PATTERN SOLD THREE BELTS BEFORE I HAD COMPLETED THE FIRST ONE.

IF THERE IS A SADDLE CLUB NEAR YOU THEN YOU ARE IN THE CHIPS WITH THE STAMPEDE.

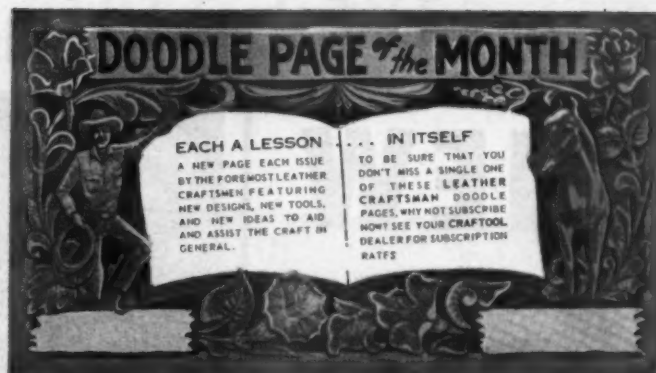
TO GET YOUR OTHER THREE MUSTANGS JUST TRACE THESE THREE THEN LAY YOUR TRACING FACE DOWN. NOW TAKE ANOTHER PIECE OF TRACING FILM AND TRACE THE FIRST TRACING. USE A BALL POINT PEN FOR TRACING. BE CAREFUL: YOU CAN'T REMOVE BALL POINT INK FROM LEATHER.

DON'T FENCE THE MUSTANGS IN — LET THEM RUN ON YOUR BORDER AND BUSINESS WILL STAMPEDE YOUR WAY.



See "CRAFTOOL NEWS" in lower right corner for miraculous new "RUBY BLADE." The blade that **NEVER** has to be sharpened, honed or stropped.

Ketchum



LET'S TAKE A LOOK AT THE BACK

by Cliff Ketcham

(The Master of the Swivel Knife)

Traditionally, floral designs have shown face or front views of flowers. Normally, when we think of a flower, we think of its front view outline.

On this page however, we have asked Cliff to depart somewhat from this tradition and let us see what the back of a flower would carve like. We liked it and thought you might want to see this unusual treatment.

Also, study the various treatments given to the border designs. The same design was used but by changing the tools used, an almost entirely different appearance was achieved. Note the terrific effect gotten by the use of the #893 Beveler on the upper right border and the #202L and #202R used in the upper left border.

Study carefully the use of the 371, 861 and 368 pear shaders on the leaves. These pear shaders were designed to make it easier to shade long areas with a minimum of tool marks. Now you try them!

Again Cliff has demonstrated his superb mastery of the swivel knife with his free hand doodle in the left center of the page.

We welcome any comment or criticism on our **LEATHER CRAFTSMAN** Doodle Pages and will do our level best to keep them interesting and informative.

If you don't already subscribe to the **LEATHER CRAFTSMAN**, be sure and reserve a copy of the next and succeeding issues and not miss a single one of the Doodle Pages appearing in each issue and executed by the top leathercraftsmen in the country.

Craftool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.

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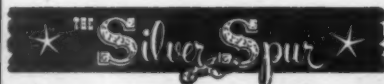
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Personalized Boot Key Cases

By Luella M. Johnson



Tools Used: #932, #770, #628,
Lined Beveler



Tools Used: #103, #940, Checked
Beveler, Lined Beveler



Tools Used: #406, 987, Checked
Beveler, Lined Beveler

"What should we give our garage customers for a remembrance for Christmas?" was the question my husband and I were wondering last fall. We wanted to give something useful so that the customer would be reminded of us.

What could be more appropriate for a gift from a garage than a key case? The boot key case in my leathercraft catalog filled the bill, as it had to be an item fairly simple to make because of the number to be made.

These were tooled in a number of different ways. The illustrated ones are possible ways, depending on what tools are available. Attractive ornamental designs can be made with just the use of the swivel knife. After the tooling was completed, the top decoration, and sometimes the ornamental design, was dyed a bright color. The sole and heel was dyed a dark brown.

Neat-Lac was applied. Then I wrote our garage name on one side of the boot with the woodburning pencil, and the customer's name on the other side. I found that applying Neat-Lac before burning the name makes the woodburning pencil write darker and more smoothly. The key cases were mounted on cards with a hand-written greeting and mailed to the recipients. Personalizing the gift especially pleased the customer.

Friends saw me working on these and ordered some for gifts at 75¢ each. On these I wrote name, address, and phone number, if wanted.

But the advertising didn't stop with just the garage, as it was also a leathercraft advertisement for me when my husband would say, "My wife made them," when they commented on the unusual key cases.

For somehow, not only at Christmas, but all the long year through, The joy that you give to others is the joy that comes back to you.

—Whittier

EMBOSSED BIBLE COVER

By Betty P. Stuart

Inspired by the beautiful painting, "Folded Hands" by Albrecht Durer, this embossed Bible cover is ideally suited to preserve a family treasure.

Lifelike, with deep religious overtones, it reflects like the original painting an understanding of the finer motives in human relations. According to a story, Albrecht Durer, a poor struggling artist, made a pact with a friend who also aspired to be an artist. The friend would do manual labor to earn their livings while Durer studied and painted. Then his friend would have his turn to paint. But when Durer became successful his friend's hands had become twisted and stiff from the years of labor. He was no longer able to paint.

One day, on seeing his friend's work-worn hands in prayer, Durer conceived the idea for his picture. "I can never give back the lost skill of those hands," he said, "but I can show my feeling of love and gratitude by painting his hands as they are now, folded in prayer, to show my appreciation of a noble and unselfish character."

How splendid this simple Bible cover then becomes!

Why Not Emboss Your Figures?

Most figure carving lends itself to embossing and any good tooling leather can be embossed. This method is simplicity itself once you begin, and the finished product will bring "ooh's" and "ah's" from your friends and customers.

Using any leather, 2-3 ounce calf to 7-8 ounce cowhide raise your figures in bold relief above the background by cutting a mold from skirting. Two pieces of 7-8 ounce leather glued together gives a clear-cut border and the leather can be stretched within this border without distorting any other part of the picture.

All you have to do after selecting a design is to trace, cut and tool the figures to an almost finished product. Then on a piece of heavy leather, preferably skirting, trace the outline of the figure you want to emboss. With a filigree blade or a very sharp knife, cut the figure out, being careful to stay exactly on the tracing line. Lift this out. It is called the plug. Care must be taken, however,
(Continued on Page 26)



EMBOSSED BIBLE COVER.

(Continued from Page 25)

in cutting not to distort the image.

Next, with a sharp instrument mark a line around the entire plug the *thickness of the leather you wish to emboss*. For example, if you are embossing with billfold material, make a mark $\frac{1}{16}$ th inch. If you are embossing a brief case or hand bag, either one of which is made of 6-7 or 7-8 ounce leather, your line will be approximately $\frac{1}{8}$ th of an inch from the edge of the plug.

For purposes of illustration let us follow through the steps:

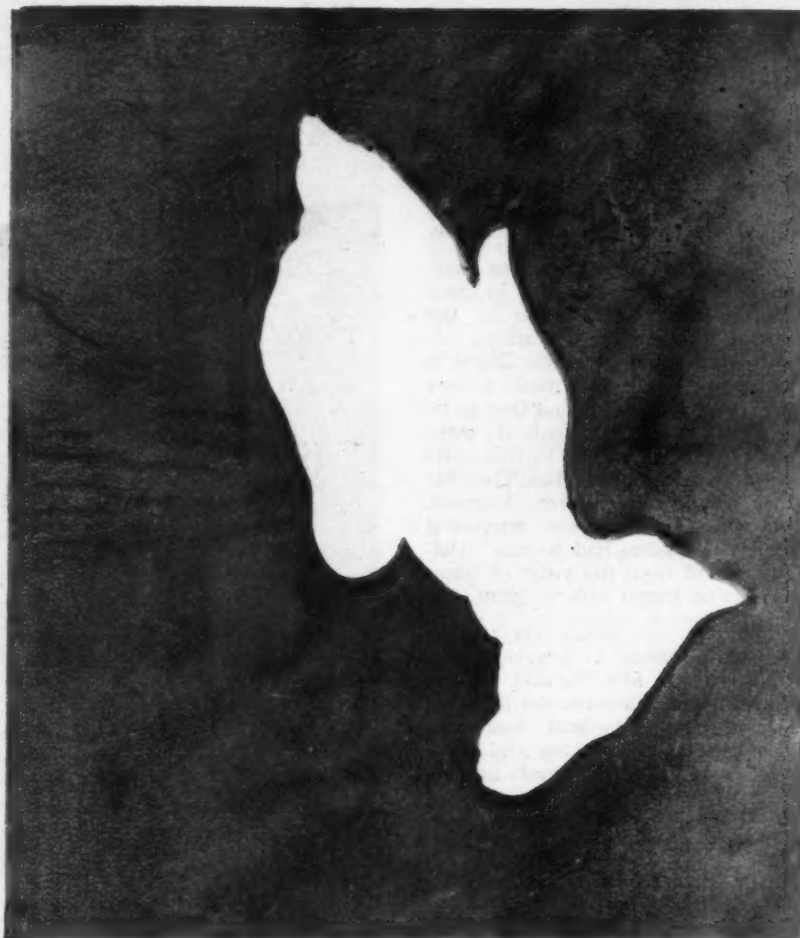
1. Using a sharp knife trim the leather away as you have marked the line around the plug. Ears may appear small. And V-shaped crevices may appear too deep. You will find these areas will need to be trimmed away later if you do not do it now.

2. Skive around the entire figure making the edge of the leather paper thin at the very edge.

3. Slightly moisten with a wet sponge only the figures on the flesh side of the leather.

4. Now, with the hair side of the figure up, place the mold (flesh side down) just to fit perfectly over the tooled and beveled figure.

5. Carefully turn both pieces over



CUTTING
PATTERN



on a pad of felt or any other soft fabric folded to several thicknesses. Several thicknesses of tea towels is fine.

6. With a No. 3 modeling spoon slowly force the figure down through the mold by rubbing back and forth

gently with the back of the spoon. The secret of a life-like finished product is to rub your spoon with the contour of the animal or flower. This shapes your figure and gives proper proportion. Remember, check frequently to make sure your mold is

still in its proper place.

7. When you have forced the impression deep enough, put the plug in place, skived side down, and tap gently with a mallet until the plug is flush with the flesh side of the embossed figure.

By Delbert A. Dyke
and
James O. Aplan
Sul Ross State College
Industrial Arts Department

LEATHER CHRISTMAS CARDS

(More Christmas Cards on next page)

Constantly confronting the leather craftsman is the problem of what to do with left over odds and ends of leather scraps.

With the approach of the holiday season, Christmas cards make a most appropriate project. Scraps of live oak tooling leather under 9 oz. have been found to be ideal, however any tooling leathers may be used. With a bit of ingenuity and creativeness on the part of the craftsman, other non-tooling leathers might also be used.

One of these pictures shows how the flesh side may be addressed. A return address is not usually necessary when you have your name on the front side. The amount of postage will vary with the weight of the leather. Approximate cost to mail the cards is from 4 to 8 cents.

The "Mountain Scene" card is carved with a swivel knife. The "Merry Christmas" design is completely stamped. Crafttools No. 950 and 951 were used to simulate holly leaves, No. 633 for berries, No. 610 for the lettering.

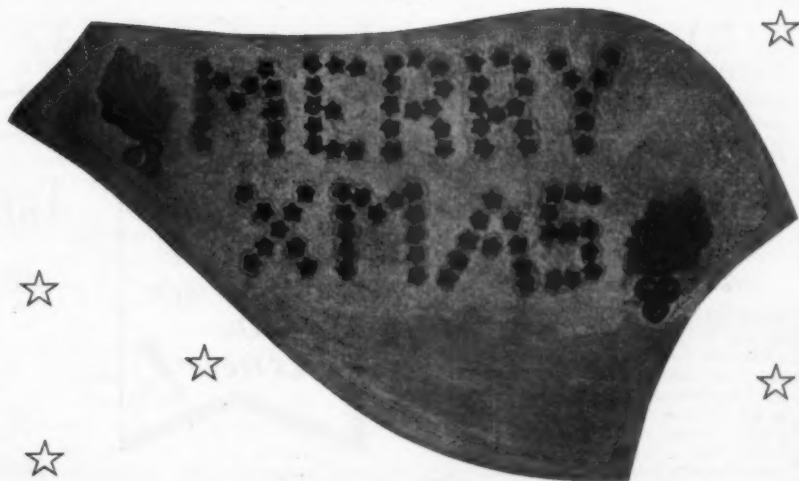
(Embossed Bible Cover Continued)

8. Turn the figure over on to the marble with the plug still in place. Using the same beveler you used in the beginning, lightly bevel around the figure to make sure the plug doesn't extend beyond the outline. If it does, trim or skive until it is confined within the outline.

9. When you are satisfied with the fit, place the figure in the mold again. Apply rubber cement to the impression in the leather and to the skived side of the plug. While the cement is still wet and slippery, put the plug in place and again turn the figure over on the marble and bevel all around the outside. The wet cement will allow the plug to slide into place as you bevel it. An 899 matting tool makes a nice hollow effect around your figure.

10. When the cement has dried enough to keep the plug from slipping, re-bevel your entire figure and finish up with the modeling spoon.

Some final points to consider include the weight of leather to be used for the plug. This depends entirely upon the height you want to raise the figure. Too, special effects can be achieved by using two thicknesses of leather on the plug under part of your figure.





Leather Christmas Cards---by *Christine Stanley*
Use as photo carve patterns — same size

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THE LEATHER CRAFTSMAN

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**MORE THAN 200 IDEAS ON
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More than 200 money making ideas and articles telling you how to improve in leathercraft have been published in **THE LEATHER CRAFTSMAN** in the last six issues.

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USE REPLY ENVELOPE ENCLOSED

Vol. III, No. 1



HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

A fellow worker sees and admires your beautiful hand carved bill fold. It gives him an idea. He would like to give his wife a hand carved bag as a birthday gift—but he'd like to see some samples or pictures of several bags and perhaps of other items.

Of course you can't have samples made up of all the different bags, belts and other leathercraft items you can make. Neither can you afford sets of expensive photographs.

Not having anything to show, nine chances out of ten you lose the sale. That's bad for both of you. You could use the profit, he or she would enjoy the bag.

Mr. Belcher, the Editor, and I have been talking over this problem of yours. We wanted to help you, so we arranged with a company to print an interesting descriptive folder that covers a complete line of Leathercraft. Most Leathercrafters can make anything in leather. The trick is in the carving and stamping, not in putting it together. Easy to understand instructions help you do that.

This folder is what we call a fourteen page accordion fold. It fits easily in the inside or outside pocket of your coat, in a ladies handbag or it can be mailed in a standard #10 envelope.

No maker's name appears on any of the items. You stamp your own name on the front and back of the

folder with a rubber stamp. Better yet, buy 1,000 or more of those name stickers for \$1.00 per thousand. They won't smear and they look business like. No Leathercrafter should be without them.

You can order these folders from THE LEATHER CRAFTSMAN for only one penny each. You can order as many or as few as you like. The cost certainly is low and you should always carry some of them with you, ready to hand to a prospective buyer of your goods.

When you receive your supply, notice there's a circle near each item. That's where you insert your selling price. Take a catalog of kits, notice the price each kit cost you. Now figure how much you should have for your work, PLUS a profit for yourself and set that amount down in the circle as your sales price.

Take one folder and mark it as your "Master List". From it you can always copy the prices onto other folders. If you find after experience that you have overpriced some items or underpriced others, change your "Master List" but always keep it as your guide.

This folder should help put you in business in a big way. This folder enables you to offer a wide variety of merchandise without your having money invested in samples and finished goods. The people who supply the kits can always give you quick and efficient deliveries and you are actually doing business with their stock.

From the folder you can sell small items as well as large. Would you want to carry on hand a finished "Brief Case", not knowing where you could sell it? You can sell this item easily from the folder. Perhaps a group of employees would like to buy one for their boss. Give them a folder to pass around. It helps them decide.

All Leathercrafters worthy of the name, always carry or wear some of their handicraft. You can show it to

demonstrate your CRAFTSMANSHIP. This folder will not completely take the place of actually showing some finished item.

To make the folder more interesting, a page was devoted to "The Romance of Leather". This article explains why leather is superior and more desirable than synthetics.

I'll gladly send you a FREE sample of the folder should you like to examine one before ordering.

One more word about the stickers. You can use them on some inconspicuous place on the finished product. Remember, this may be a gift sent to someone a thousand miles away. This person might admire the work so much, they, too, would want to buy. They would have your name and address—and here the folders would again come in handy as you could send them one when they wrote you. That could mean extra business at almost no extra cost.



IDEAL FOR BOOKS, CARDS, FOLDERS, ETC.
See article on this page.



1000 Name &
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ANY 3 DIFFERENT
ORDERS \$2 ppd.

Sensational bargain!

Your name and address handsomely printed on 1000 finest quality gummed paper—1000 only \$1. SPECIAL—SAVE MONEY! ANY 3 DIFFERENT ORDERS \$2. Makes an ideal gift. Satisfaction guaranteed or money back. HANDY LABELS, 1182 Jasperson Bldg., Culver City, Calif.

DOLL SANDALS

for Christmas

Doll sandals can be made of very small scraps of leather and lace. The sole and toe piece can be cut from any weight, if it is skived down. The heel strap is folded and cemented to form small loops on each end for the tie to go through. The tie is ce-

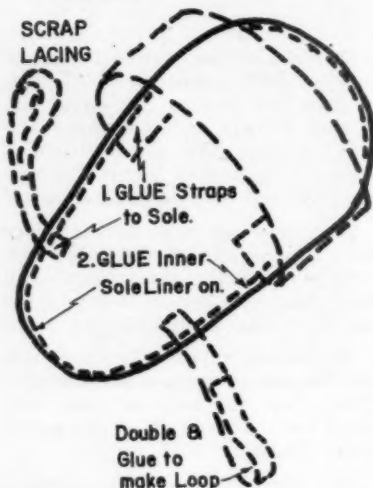
TOE STRAP.....tool or stamp



INNER
SOLE
LINER



SCRAP
LACING



ONE-PIECE METAL TYPE SLUGS FOR STAMPING YOUR OWN LEATHERWORK

Everyone enjoys the personal touch—here's just what you need to put your name and address "on billfolds, bags, luggage—or Christmas cards. Also suitable for block printing. Can be used with ink stamp pad. Has a truly handsome appearance when used with gold leaf. Easy to do yourself!

Each line of type is cast in a one-piece metal slug—and all letters line up straight. Available in three styles—shown "actual size" below.

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To stamp your name "in gold" all you do is place gold leaf on leather, place the metal slug on top and hit with a mallet. (your Tandy store usually stocks gold leaf for stamping purposes.)

Orders for lines longer than 2½ inches will not be accepted. Style #1 limited to 28 characters per line, style #2 limited to 28 characters per line and style #3 limited to 23 characters per line.

Remittance must accompany order. Sorry, no C.O.D.'s.

Price: only 75c each, including postage. Or. 3 lines for \$2.00.

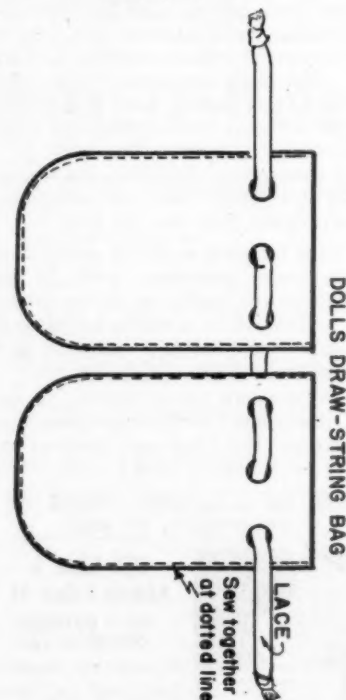
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STAFFORD-LOWDON CO., 1114 W. DAGGETT, FT. WORTH, TEX.
I am enclosing \$_____ Please send me the following line-type slugs: _____

PLEASE PRINT	STYLE
NAME	
ADDRESS	
CITY	



mented to the sole and left long enough to tie on top of the foot. A light leather scrap for inner sole cemented in place completes it.

(Continued on Next Page)

DOLL SANDALS (Continued)

It is easy to fit any doll by tracing around its foot.

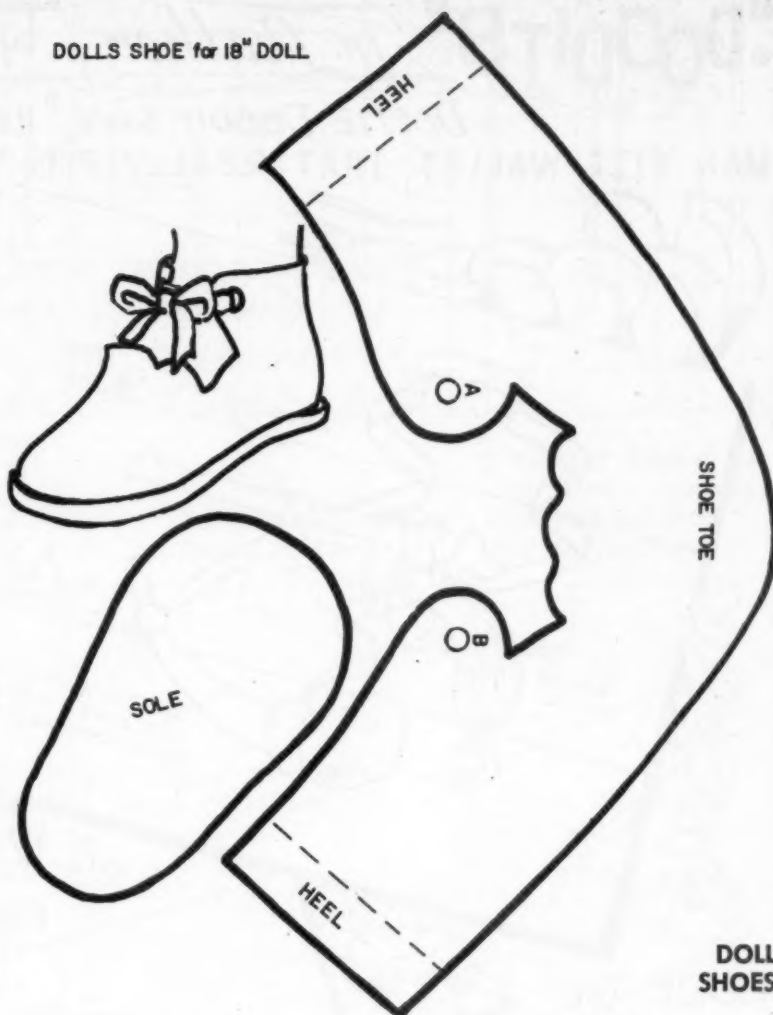
In making a doll wardrobe, I use small scraps to make a belt. Measure around doll's waist for length. Use a watchband buckle and keeper.

Suede or moc leather makes nice little doll handbags. Scraps of lacing or strips of material are used for draw strings. Use one long strip or two of equal length. Lace in the bag and tie in a knot.

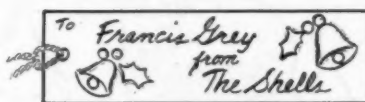
MRS. LOTTIE MAYBERRY
Grapevine, Texas



DOLLS SHOE for 18\" DOLL



Christmas Package TIE TAG



I use scraps of 3 oz. leather to make these. It takes only a few minutes to cut them out. You can put a decoration on them if you wish, or just write names with a colored ball-point pen. Loop a piece of colored twine or ribbon through the hole and finish the leather with Neat Shene. Your friends will appreciate the little extra time it took you to make these hand-made tie tags.

MRS. RUTH SHELL
Otis AFB, Mass.

Here are patterns, plans and a drawing of a doll shoe. This is my way I use up my scraps. These doll shoes make excellent stocking fillers for the little girls in my neighborhood.

SHOES FOR 18 INCH DOLL

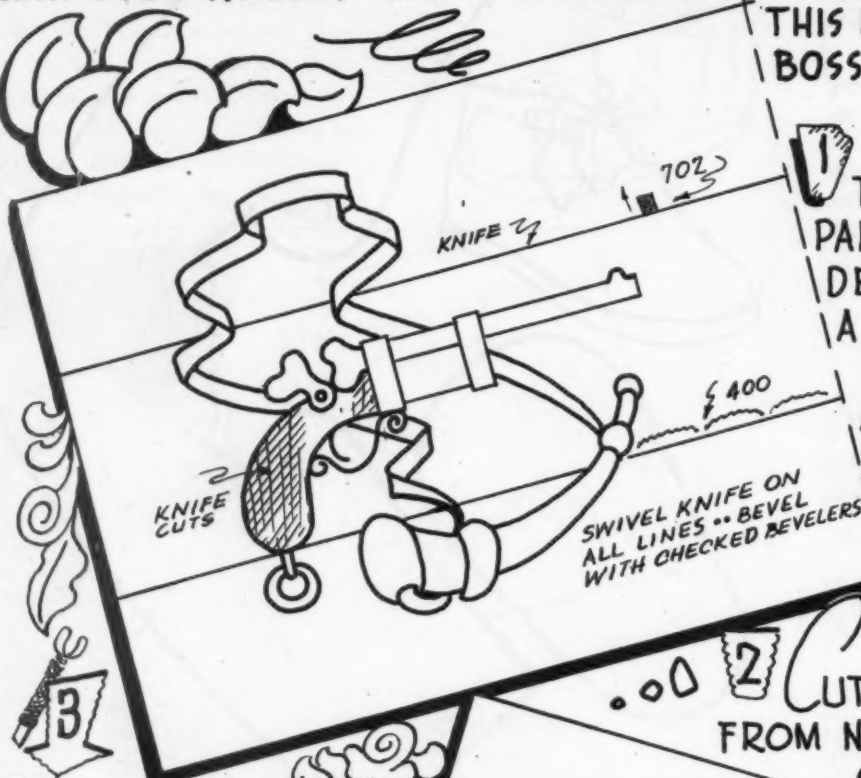
Cut sole from heavy leather, shoe top from thin (2-2½ oz.). Cut leather about every ½ in., not more than ⅛ in. deep, around outside of shoe top. This makes it easier to glue shoe top to sole. Punch holes "A" and "B". Fold under outside edge of toe and glue to sole. Then glue sides to sole and then heel. Overlap and glue heel sections. If desired, you may cut innersole slightly smaller than outer sole and glue it inside the shoe. Use thick ribbon for shoestring. Follow same procedure for second shoe. You may dye shoes or leave natural. You may stitch shoes instead of glueing.

PAT DUNCAN
Charleston Hts., S. C.

"DOODITS" in Leather

by Gus Bouquet . . .

DOTTIE DOODIT SAYS, "HERE IS A REAL MAN SIZE WALLET THAT REALLY FITS YOUR HIP POCKET. THIS IS HOW MY BOSS MADE IT!"



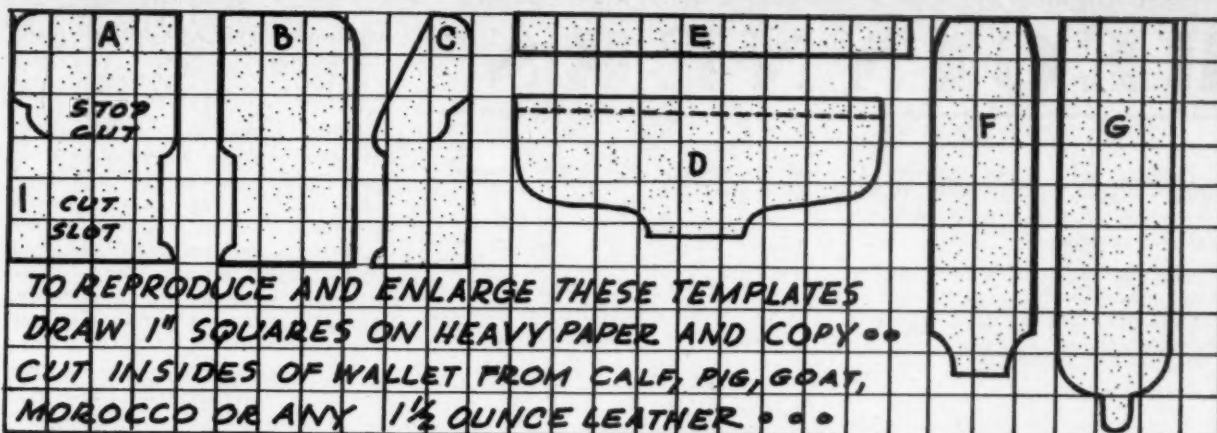
1 THESE TWO PANEL TYPE DESIGNS ARE JUST A LITTLE DIFFERENT. THE TOOLS USED ARE SHOWN BY THE NUMBER, ON THE DESIGNS . . . THE DOTTED LINE IS THE CENTER

2 CUT BACKS $3\frac{1}{2}'' \times 9\frac{1}{2}''$ FROM NATURAL $2\frac{1}{2}$ OUNCE CALFSKIN . . .

TRACE THE DESIGNS ON TRACING PAPER OR FILM, THEN TRANSFER TO THE CASED LEATHER . . .

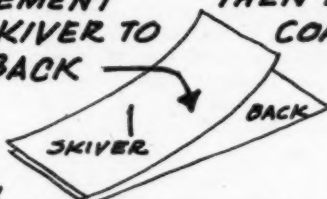
4 CARVE THE DESIGN . . . (TOOLS SHOWN ARE OPTIONAL, BUT WERE USED ON THE ORIGINAL) . . . AFTER CARVING, AIR BRUSH, OR DYE IN YOUR OWN STYLE . . .





5 ASSEMBLY DETAILS

1 CEMENT SKIVER TO BACK



2 SKIVE ALL EDGES THEN APPLY A COAT OF CEMENT

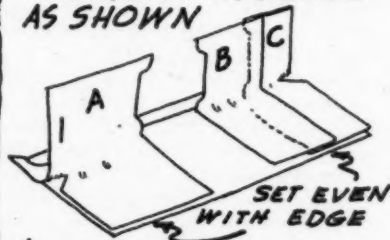


2 CREASE EDGE, THEN CEMENT (E) IN PLACE

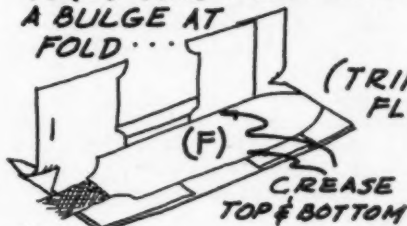
3 SKIVE EDGE OF (D) APPLY CEMENT THEN MAKE ½" FOLD (DOTTED LINE)



4 SKIVE POCKETS & CEMENT IN PLACE AS SHOWN



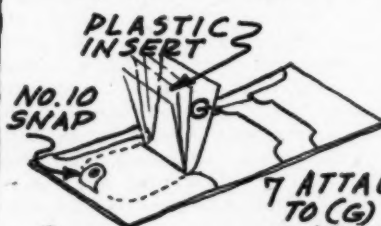
5 SEW A STRIP OF CLOTH TO (F) THIS PREVENTS A BULGE AT FOLD...



6 FOLD POCKETS DOWN AND CEMENT IN PLACE...

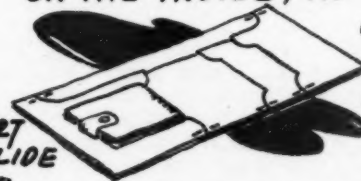


NOTE: SANDPAPER OR SKIVE ALL SURFACES BEFORE APPLYING RUBBER CEMENT... THIS MAKES A THINNER EDGE AS WELL AS A BETTER BOND...



7 ATTACH INSERT TO (G) AND SLIDE INTO SLOT...

8 PUNCH LACE HOLES AT POCKET ENDS ON THE INSIDE, AS SHOWN...



OTHER PUNCHING IS DONE ON THE FRONT SIDE...

9 AFTER THE LACING IS COMPLETE, WAX THE ENTIRE WALLET OR USE THE DRESSING YOU FIND BEST FOR YOUR USE...

REMEMBER: USE A SMALL EDGE CREASER ON ALL POCKET EDGES... EDGE ENAMEL ON ALL EXPOSED SURFACES COMPLETES THE JOB IN A PROFESSIONAL MANNER...

BEGINNERS'

C
O
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N
E
R

In the last issue we promised to discuss "types, weights and grades" of leather that are used most by leather craftsmen.

There seems to be some confusion among some beginners about the exact meaning and the intended use of such leathers as "Top Grain," "Kip," "Tooling Steer," "Grade A or Grade C" and other terms.

First, to try to clarify any misunderstanding or lack of understanding, we might consider the different GRADES of leather. Much to the surprise of some of the beginners in a group that we work with, there is no difference in the *quality* of the leather in a "Grade A" skin and a "Grade B" skin. This may sound confusing. But, when you understand that the number of blemishes, such as brands, scratches, stains or holes in the skin determines the grade, rather than the quality, it is more understandable. Actually, the grade denotes how much of the skin is usable, not the quality of the leather itself.

Therefore, the actual quality of a "Grade C" skin may be just as high as that in a "Grade A"—and at a much lower price. So, if you are buying a skin with which to make billfolds, pocket secretaries, key cases, coin purses and other small items, it is to your advantage to buy "Grade B" or "Grade C" rather than the higher priced "Grade A." ("Grade A" skins are so scarce that you would have difficulty in finding many anyway.)

It isn't too difficult to cut around the blemishes in a skin. And, the minor scratches or scars can often be tooled out and most of the stains, if there are any, will be obliterated when your finished article is dyed.

The largest patterns should be laid out first, then the smaller parts can be made into coin purses, key cases and other small articles.

While speaking of blemishes we might mention that once—and only once—we might add, we bought a hide upon which there was a very prominent brand. This blemish was the brand of a well-known Arizona rancher-businessman. The brand was perfect, located high on the skin with plenty of leather around it.

We got in touch with the brand's owner and we sold him a briefcase with that same "blemish" right in

the middle of one side—and at a very good price.

We first sent him a sketch on a piece of heavy brown wrapping paper showing the exact size on location (on the briefcase) of that brand. On the opposite side of the briefcase we carved his name, nothing more, except a border.

This kind of sale might not happen often, but it can happen!

(But, we didn't intend to intrude into Bert Fisch's sales department—so back to grades and weights).

Leather Weights

We have heard beginners say that they wanted "some leather to make into a billfold," or "some about right for a lady's handbag." That is a fair description, but only fair. One should know the specific weights for the many uses of leather.

For example we might explain the printed descriptions found in catalogs regarding the difference in leathers. The symbol 2/3 ounces does not mean two-thirds of an ounce; it means "two to three" ounces. Likewise, 7/8 ounces means seven to eight ounces, not seven-eighths of an ounce, etc.

An ounce is 1/64 of an inch in thickness. So, a piece of 2 ounce leather would be 2/64 or 1/32 of an inch thick, and a piece of 9 ounce would be 9/64 of an inch in thickness.

Naturally, the thicker (or heavier) the leather, the deeper you can carve and the harder you can strike your stamping tool to make your design stand out more in relief.

Billfolds

Personally, we prefer 2/3 ounce tooling calf for billfolds. We know that it tools well and any design that we put on it properly, will stay, come rain or high water. Too, it improves in appearance as it mellows with age — as does all good leather. Some craftsmen use other types of leather, such as tooling steer and tooling lamb, with satisfactory results.

Handbags and Holsters

For ladies' handbags, light belts and notebooks we prefer 7/8 ounce leather and for holsters and holster belts, trophy belts and women's heavy bags we use 8/9 ounce or even 10 ounce on articles which will receive rough wear. On these heavier leathers you can cut deep and pound

hard and make your pattern really stand out.

Linings

What leather to use for lining women's bags is a matter of personal preference. There are many leathers suitable for linings because linings require no carving or tooling. Some craftsmen like colored linings in some bags. There are many colored leathers. Suede makes an attractive lining, it comes in many colors and it is quite durable.

Others often prefer natural, tan, brown or black linings. These may be had in many lightweight, but tough leathers. There are many other leathers from lamb, sheep and goat that may be used as linings.

We have found that unless a customer specifies a colored or a suede lining we get the most satisfactory results from the embossed seal skins. Ostrich on seal in a tan ostrich color and lizard on seal in brown both make attractive and sturdy linings. Alligator on seal is available in brown, red or green.

One of the reasons that we like these particular leathers for linings is that they are tough and durable and they will stand a lot of wear without showing it. Another very important reason is that they can be easily cleaned with a damp cloth or sponge and a little saddle soap. If a bottle of perfume, lotion or even medicine should lose its stopper in a bag lined with these leathers there is no calamity. The bag can easily be washed out. The same is not true of suede or other soft finished leathers. Imagine what a leaky fountain pen would do to green or red suede lining!

Still another reason that we like these slick seal skins is that they do not soil easily while we are working on them. At least, if they do get any finger marks, soiled spots or even rubber cement, you need only to wipe them with a damp cloth and, — presto! — no spots, no cement stain. And the cost is only pennies more than that of good suede. But, as we stated, the question of what linings to use is a great deal a matter of individual taste and personal choice.

Questions and Answers

We want to thank those who have written in with questions and suggestions.

We invite any of you to write and give us any suggestions about what YOU would like to read in "Beginners' Corner." It is your department, written for you.

And, send along those questions that are bothering you. We'll answer them to the best of our ability.

One beginner from Chesterland, Ohio, wrote in to ask how to start in leathercraft, sources of further information, tools, dyes, etc.

That's a big order and a good one. We like the display of interest. We will try to cover all these phases in the future as time and space permit.

For the time being we'll give these quick, brief answers. First, how to start. While we don't absolutely recommend it these days when so many fine tools are available, we started almost twenty years ago with just *one modeling tool*, cost 60 cents, and one billfold back. We had no design (there are books full of them these days) so we drew our own design. It wasn't an elaborate one, nor was it elegant, but it was a design. That first project was pretty crude but good enough to make us want to do better. We did keep at it and we have found a great deal of satisfaction, fun, relaxation and profit in the craft.

So, we say it isn't hard to get started. One can buy sets of tools for beginners ranging in price from \$5.00 up. One nationally known "do-it-yourself" leather supply house sells a kit which includes a set of beginner's tools, complete instructions, 15 different items to make and a six months subscription to *The Leathercraftsman*, all for only \$12.95.

For the beginner we can't think of a better way to get started. In addition to the instruction and experience the sales of the articles one can make in this kit should repay the investment.

And, in the trial subscription to *The Leathercraftsman* one can find enough money-making ideas to more than pay for the whole kit. It is your best source of new and valuable information.

Again, we say, if you have any specific problems or need some particular information write to this department. We'll do our best to give you the correct answer. That's what we are here for.

For a personal reply please enclose a self-addressed, stamped envelope.

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Antique Converted To Worktable and Showcase



By Marjorie A. Hanlon

We bought this antique kitchen cupboard and zinc at an auction for \$5 and intended to use it in the basement to store old magazines. In the meantime, my husband had been trying to interest me in leathercraft as he had gotten the "bug" while in the Army in Germany where it was taught at the Service Club. So I enrolled in a night school Leathercraft Class sponsored by the City Recreation Department in January 1956 and have been at it ever since. When the drafting table and card table I was using became overflowing with tools and supplies, we decided this

cupboard would be the perfect answer.

We completely re-glued the drawers, etc. and refinished the heavy oak construction. The front doors are replaced with sliding glass doors on which I glued leather handles. The worktable rolls out for use and the flour bin on the right pulls out for a convenient storage area.

Our "old cupboard" is now in the kitchen where I can work with everything at my fingertips and still keep an eye on our three pre-school children.

The trophy and ribbons on the top shelf are winnings from my first attempt to enter my leathercraft at the local Clark County Fair.

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A limited number of copies of all issues of Volume II are now available. Complete your file by ordering the numbers you do not have. Files of this magazine will soon become very valuable. Meanwhile, you need the information and instructions contained in Volume II, as indexed for you here.

If your supply store is out of stock, write direct to —

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SATINS AT ILLINO

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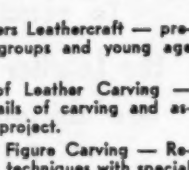
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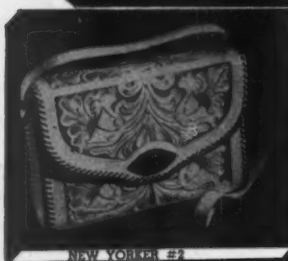
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7" high
2 1/4" thick

845

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METER MONEY PURSE, No. 1 — KEY CASES, Nos. 1, 2, 3 — IVY LEAGUE SHOES, No. 1 — DOLL CLOTHES, No. 1 — EARRINGS, Nos. 1, 4, 6 — GIFT CARDS, No. 1 — HANDBAG ACCESSORIES, Nos. 1, 4 — TOYS, No. 1 — DOOR BELL IDENTIFICATION, No. 2 — TIE HOLDER, No. 2 — KEY RINGS, Nos. 1, 2 — BROOCH, No. 2, 4 — MATCH BOOK COVER, No. 2 — CHECKERBOARD, No. 2 — CIGARETTE LIGHTER CASE, No. 2 — TAPE HOLDER, No. 2 — CHILD'S HEAD BAND, Nos. 3, 5 — NOVELTY BELT, No. 3 — CHANGE PURSE, Nos. 3, 4, 5 — BIRTH ANNOUNCEMENT, No. 3 — APPLIQUED CUTOUTS, No. 3 — LIP-STICK COVER, No. 3 — BILLFOLD AND BOOK COVER, No. 3 — MEDALLIONS, No. 4 — THERMOS BOTTLE CARRIER, No. 4 — PARTY SIGNS, No. 4 — THIMBLE, No. 5 — JEWELRY, No. 6 — PURSE IDENTIFICATION, No. 6 — NAIL CLIPPER CASE, No. 6 — LACING NEEDLE CASE, No. 6. MANY OTHER SMALL ITEMS DESCRIBED BUT NOT LISTED HERE.

TIPS & HINTS

LACING BELTS, No. 1 — IMPRESSING DESIGNS INTO LEATHER, No. 2 — BLOND-ING LEATHER, No. 2 — BELT TIP, No. 2 — APPLYING DYES, Nos. 2, 4 — INLAY FIGURES, No. 2 — LACING GUSSETS, No. 2 — BELT JIG, No. 3 — TRANS-FERRING PHOTOGRAPHS TO LEATHER, No. 4 — SPEEDY EDGE BURNISHING, No. 5 — 2-IN-1 BELT, No. 5 — BILLFOLD LININGS, No. 5 — FILIGREE WORK, No. 6 — FILING PAPERS, PATTERNS, ETC., No. 6 — LIQUID SPREADER, No. 6 — MANY OTHERS.

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TIPS and HINTS

I have come up with a couple of ideas that my fellow leather craftsmen may like to use in their shops. They may seem a little "home made" but I find them very serviceable.

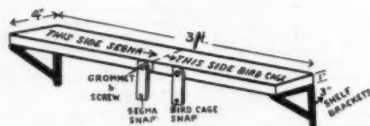
1.—For drying of dyed belts or finish drying, in order to keep the article out of harm's way and to keep from taking up valuable table space, I have devised the following drying rack.

It consists of a pine board 4" wide by 1" thick and as long as the craftsman's need require. I made mine three feet in length as I do a lot of belt work. This "shelf" is fastened to the wall, or table edge, by two 3" shelf brackets.

On the front edge of shelf I fastened leather strips 1" x 3" with screws, first putting grommets in the leather to reinforce. On the other end of the strips I have an assortment of segma and bird cage snaps, one snap to each strip. I placed these strips 3" apart on the shelf and used the first half with segma snaps and the last half with bird cage snaps.

This makes a very convenient rack and can have no end of uses, to name a few belts, key cases, gloves, some purses, etc.

The following is a rough sketch, and I do mean rough.

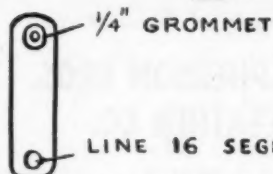
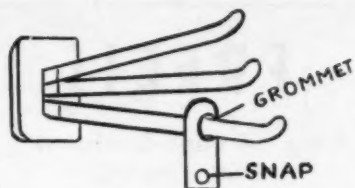


Suggestion number two is for those who stock a large number of belts and don't know just where to put them. This has always been a problem with me.

2—I bought several towel racks from the Five and Ten cent store. The racks have three bars on each.

I once again took leather strips 1" x 3" and put a 1/4" grommet in one end and a segma snap, line 16, in the other end.

The grommet end slides over the towel bars very nicely and just snap your belt to the snap end and you have a rack which will hold untold amounts of belts.



I hope you find these ideas of some value and can pass them on to my fellow craftsmen as I am sure that some of them will be pleased to use these in their shop.

ROGER A. YEATON
Groton, New York.

When working with fresh cement and punch clogs, smear vaseline on scrap leather and punch through it. Coats inside of tube and cement does not stick.

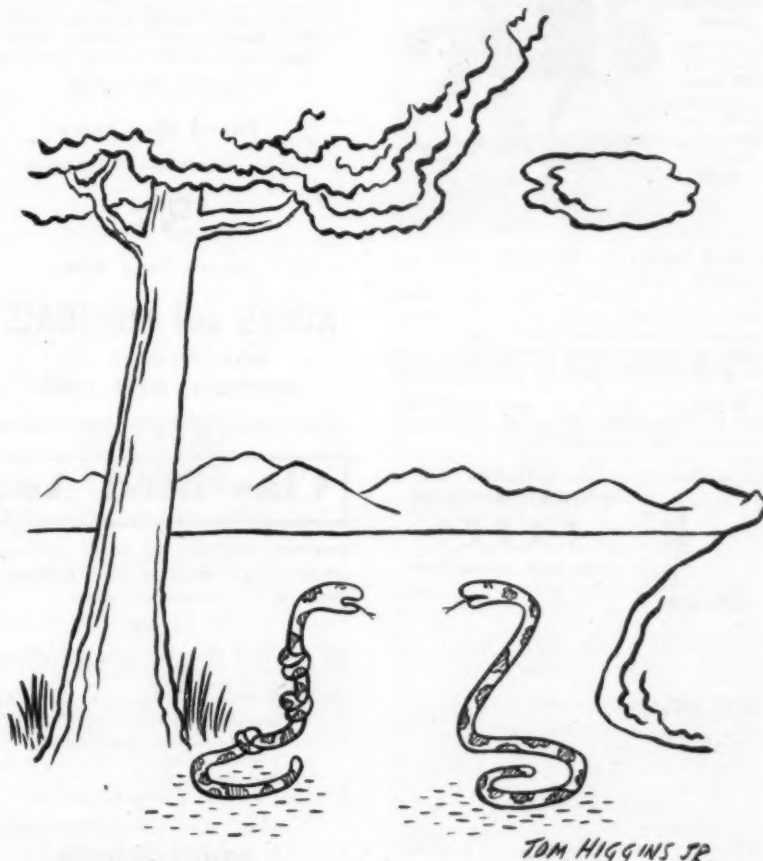
MRS. LOUIS TANGEMAN
Celina, Ohio

While looking for a way to personalize my carved leather work, I came across this method: Go to a printer and have him cast the lettering you want in metal slugs. Then you wet your leather and use the metal slug just like a stamp. While this gives your work the personal touch, it does not look like a blazing advertisement.

DON HOGGAN
Salt Lake City, Utah

I find new designs and pictures by reading the magazines. Even among the advertisements, I find Western scenes, flowers and unusual designs. Look over the magazines on a news stand and, when you find a picture that may be suitable for a pattern, buy it, tear out the page and file for future use.

MRS. WILLIE B. MOORE
Cleveland, Texas



"And, like a fool, I crawled right into the middle of a Boy Scout troop practicing leathercraft knot tying."

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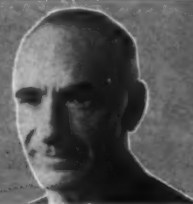
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FROM THE

Editor's Desk



A great many letters to the editor during the past year have asked us to make this a *monthly* magazine. Oh, yes, we started it all by hinting that we like the idea—all we need is a little more support . . . by advertisers, by more subscribers.

The *quality* of support we have been getting leaves nothing to be desired. The enthusiastic response from readers of this magazine has been amazing. Artists and writers have shared their knowledge and skills to make a better and better magazine. Subscribers have been coming to us in increasing numbers. We believe that the time has come to make a

concerted effort to double our number of readers—with the hope of publishing *EVERY* month. For this purpose, we are calling on all readers to help by persuading their friends to subscribe.

This, frankly, is the reason for our contest, as announced on pages 4 and 5 of this issue. At the same time, we want to show our appreciation for your help by giving the attractive prizes listed there.

Your editor has seen only the preliminary sketch of the Al Stohlman picture . . . the one that will be your **FIRST PRIZE**. Knowing Al's work, I feel that we may have undervalued this piece of work. The subscriber who gets it can well be proud . . . and can see its value go up and up with time. For example, suppose that you had been able to get a genuine Charles Russell or Frederick Remington picture before these artists became world famous!

Read the details of the contest and see how much it holds in store for you. You get a prize worth a dollar as soon as you enter!

Right now is the time to get into this contest. The next easiest prizes to win are the *Pace-Setter* prizes.

Easiest because many people will wait, while the earlier contestants will have fewer competitors. What's more, you know that the runner who gets off to a quick start already has an advantage in the race. This is a quick race. The start is *right now*—the finish is *before* the end of this month. That is, we must have your new subscriptions here in Fort Worth *no later than* December first. Winners in our 5 geographic areas each will get 20 craftaids of their choice. Their names will be announced in the January-February issue.

Just a tip on getting started for this first—and succeeding prizes: Now is the time people are buying Christmas presents. What better Christmas gift can you and others give than a subscription to **THE LEATHER CRAFTSMAN**? It is a gift that will last the whole year through!

May I count on *your* help to spread leathercraft . . . through the greater circulation of **OUR** (yours and mine) magazine?

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Initialed Key Case



This is what I call an initialed key case. I thought up the pattern during my study hall class and made one when I went home. Since my parents both liked it, I made five more that night. The next day, I took the five to school and sold them all. Since then this has been a steady seller for me. I have sold as many as 20 a day — to people I meet on the street as well as to the kids at school.

KENNETH RAY HALE
Amarillo, Texas

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See **RULES OF CONTEST**,
Page 5.

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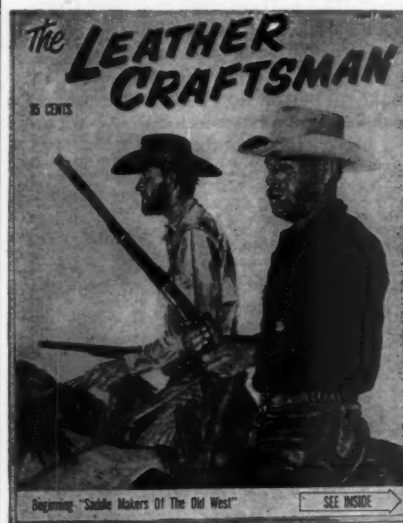
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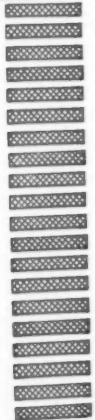
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Matching handsome genuine leather cigarette case keeps cigarettes from crushing, tobacco from spilling and helps to seal in fresh tobacco flavor. Kit includes die-cut natural tooling leather pieces, pattern and complete instructions. **YOU WILL NEED** 5 yds. 3/32" goat lacing for Western Double Loop Stitch.

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